MODELS OF MUSICAL FORMS

GOETSCHIUS

MODELS

OF THE

PRINCIPAL MUSICAL FORMS

EXTRACT FROM LECTURES

UPON THE

"EVOLUTION OF MUSICAL FORMS"

DELIVERED BY

PERCY GOETSCHIUS, MUS. DOC.

AT THE

NEW ENGLAND CONSERVATORY

NEW ENGLAND CONSERVATORY

BOSTON, MASS.

1895

PREFATORY REMARK.

The term musical "Forms" of which progressive Models are here given, is adopted in the sense of musical "Structural Designs," and not musical "Styles."

The inevitable incompleteness of the list of illustrations is partly accounted for in the note upon Irregular Designs (p.39), which see.

EXPLANATION OF SIGNS.

v = the harmony of the Dominant, or 5th Scale-step of the tonality.

I = the harmony of the Tonic, or 1st Scale-step.

‖ = a perfect Cadence in the course of the Composition.

‖ = the perfect Cadence at the end of the Composition.

V = an ordinary (light) Semicadence.

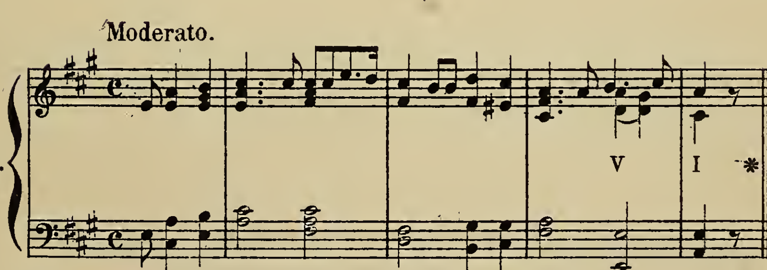
V = a heavy Semicadence.

MODELS OF MUSICAL FORMS.

THE PHRASE.

Consisting of four ordinary measures
in moderate *tempo*.

Ex.1.



* MENDELSSOHN, Song Without Words, No.4.

See also Examples 2 to 12. Two-measure Phrases (slow *tempo* and large measures) in Examples 16; 18; Example 28, Part I. Example 35, Principal Theme. Example 36, Codetta II.

Eight-measure Phrases: Example 34, 2nd. Subordinate Theme.

Phrasing; the "joints" or points of separation in the Phrase-melody.

Allegro.

Ex. 2.



V. I.

MENDELSSOHN, Song Without Words, No. 13.

Joint in the centre.

Ex. 3.



MENDELSSOHN, Song Without Words, No. 20.

Subdivision of first half.

Ex. 4.



FOLK-SONG. Subdivision of second half.

Ex. 5.



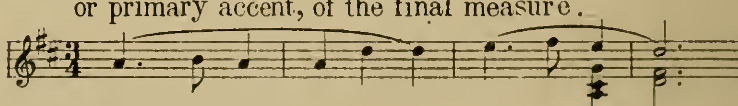
MENDELSSOHN, Song Without Words, No. 4.

Subdivision of each half. See Ex. 1.

LOCATION OF THE CADENCE.

Cadence-chord falling upon first beat, or primary accent, of the final measure.

Ex. 6.



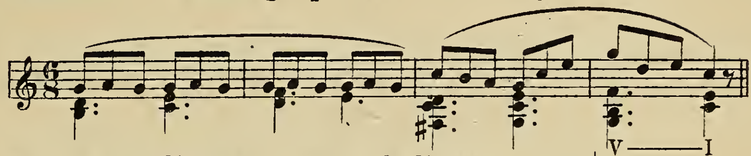
V I

FOLK-SONG.

See also Examples 1. 2. 3. 11. 12. 14. 19. etc. Example 25, Part II and Part III. Example 26, Part III.

Cadence-chord falling upon the secondary accent.

Ex. 7.



MENDELSSOHN, Song Without Words, No. 45.

See also Example 15, Phrase 2. Example 18, Phrase 1. Example 35, Phrases 1, 2.

Cadence-chord falling upon an unaccented beat.

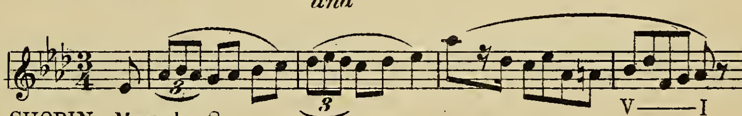
Ex. 8a.



CHOPIN, Mazurka 3.

and

Ex. 8b.



CHOPIN, Mazurka 8.

See also Example 4; Example 16, Phrase 1. Example 20, Phrases 1, 2, 3. Example 23, Phrase 1.

Cadence on second 8th.-note.

Ex. 9.

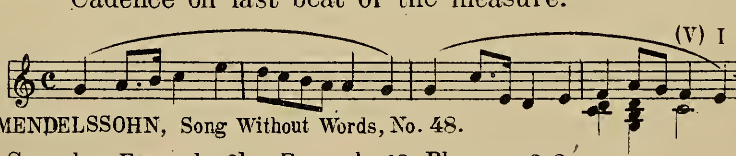


MENDELSSOHN, Song Without Words, No. 33.

See also Example 24, Part II., Phrases 1, 2, 3, 4. Example 28, Part I., Phrase 1. Example 33, Phrase 1. Example 33, 1st. Subordinate Theme, Phrases 1, 2, 3.

Cadence on last beat of the measure.

Ex. 10.



MENDELSSOHN, Song Without Words, No. 48.

See also Example 8b. Example 18, Phrases 2, 3.

Cadence retained with no *essential* alteration.
(See Table at the end.)

Ex.11.



FOLK-SONG.

See also Example 12. Example 28, Coda. Example 34, Codetta.

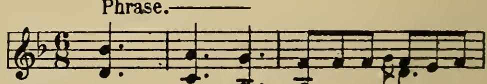
THE PERIOD (or Double-Phrase.)

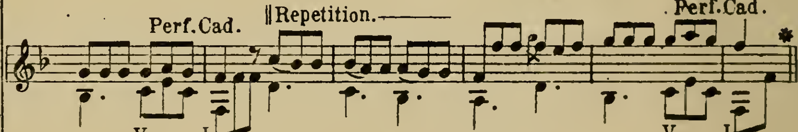
Firstly, the Period of "Parallel construction."

Evolved out of the "Repeated Phrase,"
by differentiation of the Cadences.(See Table.)

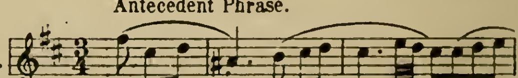
Comparison of Rep.Phrase with Par.Period.

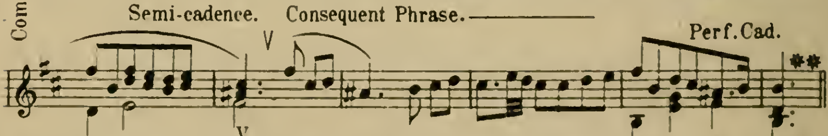
Ex.12. Repeated Phrase.





Ex.13. Parallel Period.



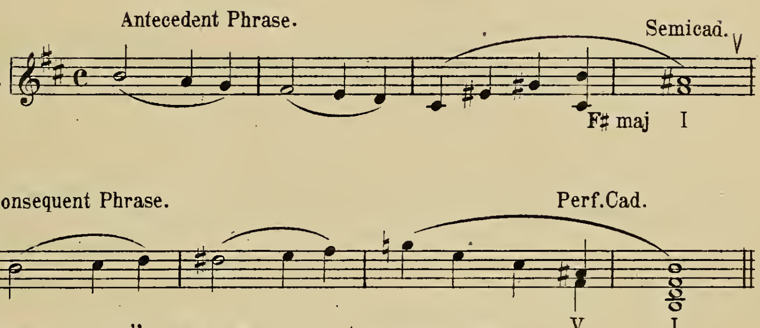


* BEETHOVEN, Op.33, No.3. ** MENDELSSOHN, Song Without Words, No.35.

See also Ex.24, Part I. Ex.25, Part I. Ex.26, Part I. Ex.29, Part I. Ex.33, first 8 measures. Ex.34, first 8 measures.

Secondly, the Period of "Opposite" (or Contrary) construction.

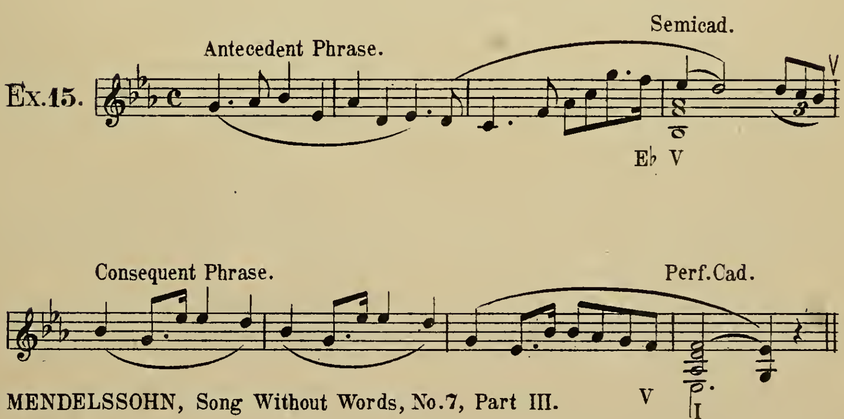
Ex. 14.



"TONE-RELATIONS," Lesson 48, No. 6. (GOETSCHIUS.)

Thirdly, the Period of "Contrasting" construction.

Ex. 15.



MENDELSSOHN, Song Without Words, No. 7, Part III.

See also Example 23, Parts I. and II. Example 26, Part II., Example 27, Parts I. and II. Example 28, Part I. Example 34, 1st. Subordinate Theme.

The Cadence of Consequent Phrase retained, with no *essential* alteration.

Ex. 16.



MENDELSSOHN, Song Without Words, No. 19, Part III.

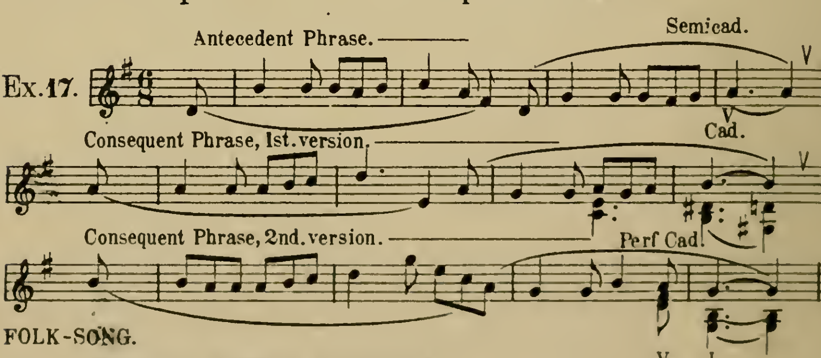
See also Example 29, Part III.

The Period with repeated Antecedent Phrase, or with a repetition of both Antecedent and Consequent [comparatively rare] is constructed on the same principle.

THE PERIOD WITH CONSEQUENT-GROUP.

The Cadences of the Consequent Phrases [Nos. 2 and 3] essentially differentiated; thus constituting a "Reproduction," instead of "Repetition" of the Consequent Phrase.

Ex. 17.



FOLK-SONG.

See also Example 29, Part. V.

The Period with Antecedent-group [rare] is constructed on the same principle.

THE GROUP OF PHRASES.

At least three in number; frequently four, five, or more Phrases, in unbroken succession.

Ex.18.



MENDELSSOHN, Song Without Words, No.16.

See also Example 28, Part III. Example 29, Part IV. Example 35, Principal Theme. Example 36, Subordinate Theme.

THE REPEATED PERIOD.

No essential alteration of the Cadence. Compare Example 11. (See final Table.)

Ex.19.



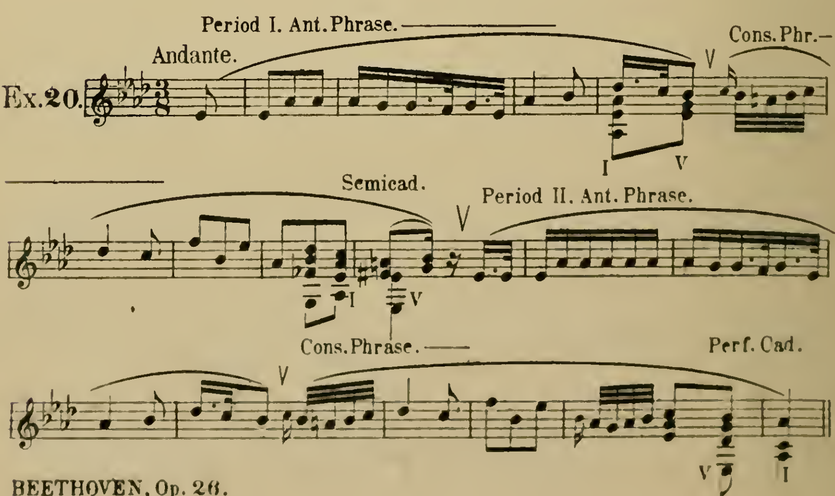


HAYDN, Symphony 11. (Peters Ed.)

THE DOUBLE-PERIOD (or Quadruple-Phrase.)

Evolved, in *Parallel construction,* out of the "Repeated Period," by differentiation of 2nd. and 4th. Cadences. Characteristic traits: Phrase 3 like Phrase 1; and no *complete* interruption in the course. See final Table. Compare with Exs. 12. & 13.

Ex. 20.



BEETHOVEN, Op. 26.

Measures small, but *tempo* slow. If the *tempo* were Allegro or Presto, the form would be a *Single* Period, of two eight-measure Phrases.

See also Example 29, Part II. Example 33, 1st. Subordinate Theme. Example 36, Principal Theme.

DOUBLE-PERIOD OF CONTRASTING CONSTRUCTION.

Rare; Phrase **3** unlike Phrase **1**;
see Example **24**, Part II. Example **28**, Part II.

THE DOUBLE-PERIOD, EXTENDED TO FIVE OR MORE PHRASES.

Distinctive traits, as above: 3rd. Phrase like 1st. Phrase, and no *complete* separation of the series of Phrases.

Ex. **21.**



MENDELSSOHN, Song Without Words, No. 36.

Appendix to Period or Double-Period.

Ex. 22.



HAYDN, Symphony 8.

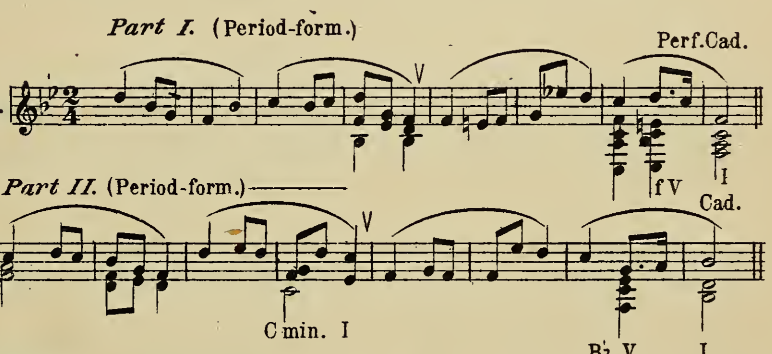
See also Example 32, Subordinate Theme. Example 35, last 3 measures.

THE BI-PARTITE OR TWO-PART SONG-FORM.

PRIMARY DESIGN.

Equal Parts, each in Period-form; evolved out of the "Double-Period" by contrasting construction, and *complete* break [Cadence] in the centre. Compare with Example **20**, and Example **19**. See final Table.

Ex.23.

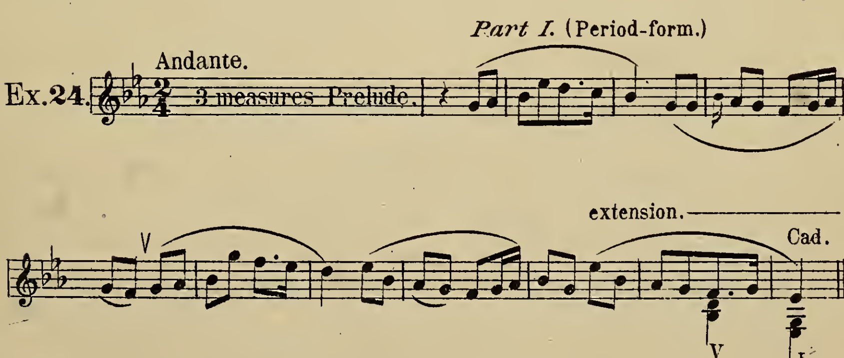


FOLK-SONG.

See also, MENDELSSOHN, Op. 54, Theme.

TWO-PART SONG-FORM, WITH DIFFERENTIATED PARTS.

Ex.24.



Part II. (Double-Period, contr. constr.)



MENDELSSOHN, Op. 72, No. 2.

See also Song Without Words, No. 6.

THE TRI-PARTITE OR THREE-PART SONG-FORM.

INCIPIENT GRADE.

Evolved out of the "Two-Part Song-form," by distinct evidence of a *return to the first Phrase*. See final Table. Compare with Example **23**.

Ex.25.



SILCHER.

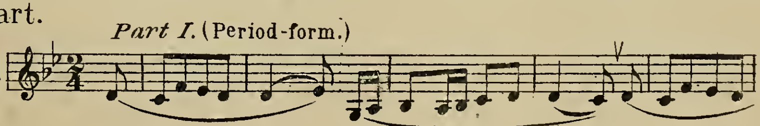
See also Example 32, Principal Theme. Example 33, 2nd. Subordinate Theme.

THE THREE-PART SONG-FORM, INCOMPLETE.

(or Abbreviated.)

The 3rd. Part a contracted reproduction of Part I. Resembles Ex **25**, but contains a larger, more complete and independent, 2nd. Part.

Ex.26.





MENDELSSOHN, Op.83, Theme.

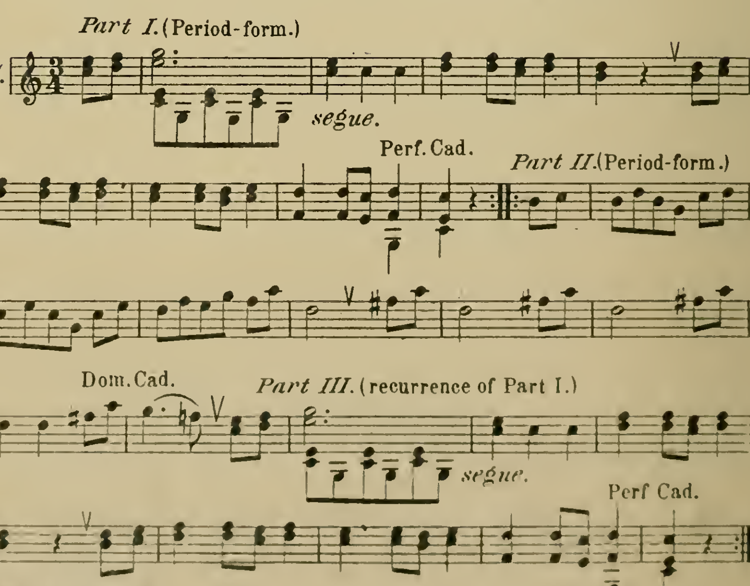
See also MENDELSSOHN, Op.82, Theme; and Song Without Words, No. 12.

THREE-PART SONG, ORDINARY COMPLETE FORM.

PRIMARY SPECIES.

Part III. *exactly* like Part I. (See final Table.)

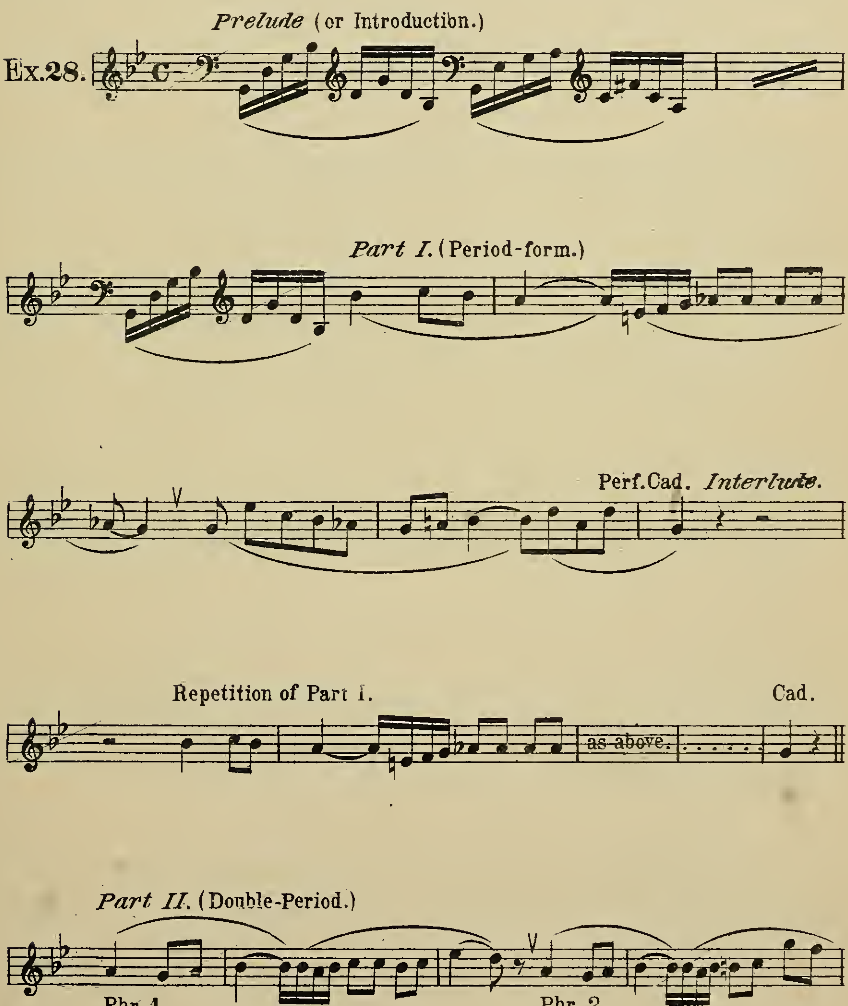
Ex.27.

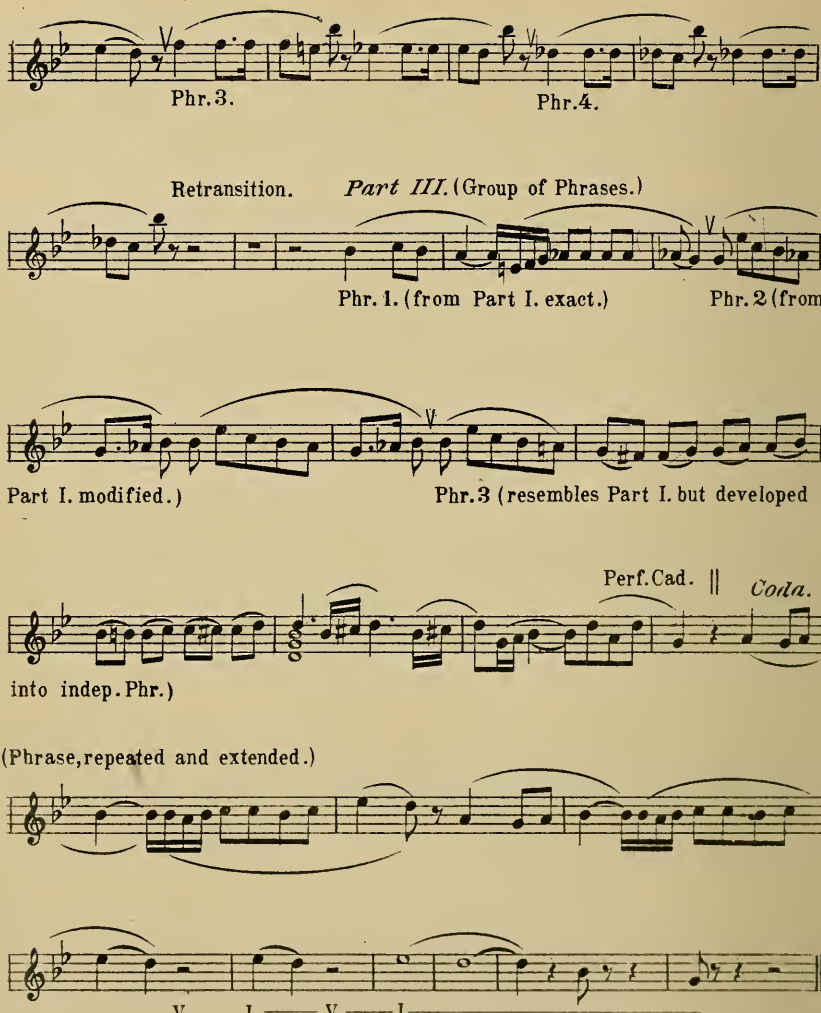


HAYDN, Symphony 7.

See also MENDELSSOHN, Songs Without Words, Nos. 45 and 22. Example 33, Principal Theme.

The 3rd. Part a confirmation of the beginning of Part I. but subsequently extended and developed into an independent Part. See Table.





MENDELSSOHN, Song Without Words, No. 46.

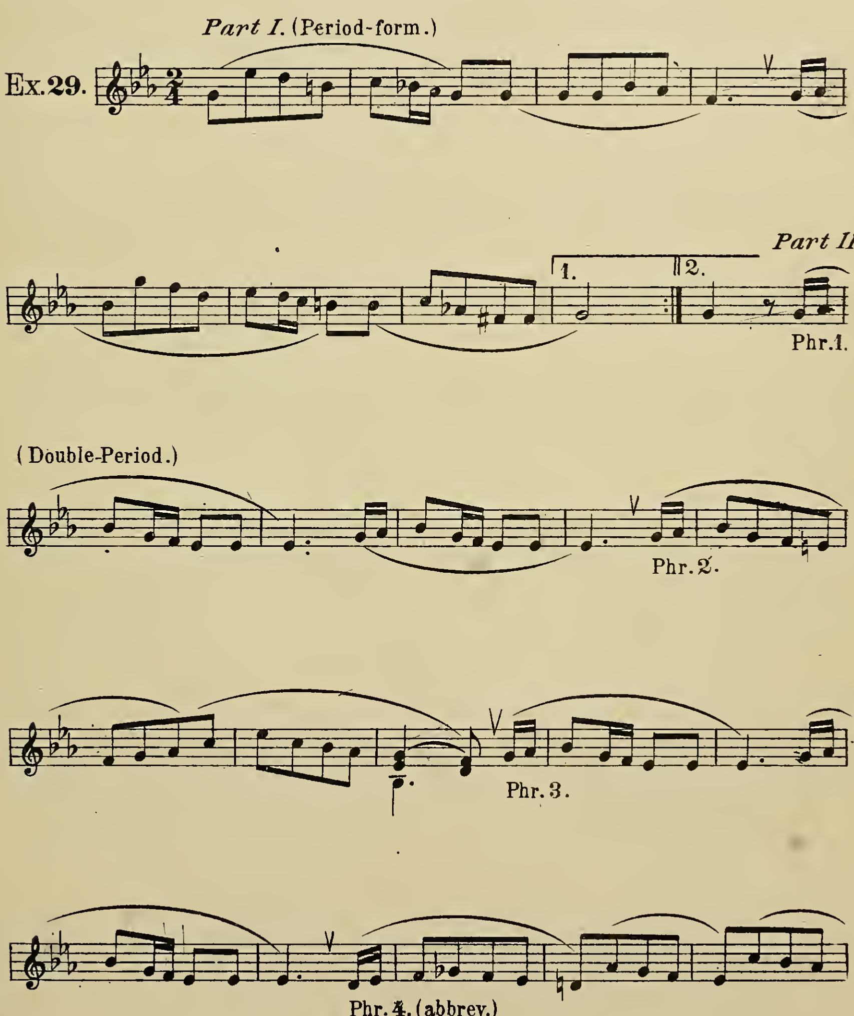
See also Songs Without Words, Nos. 40, 25.

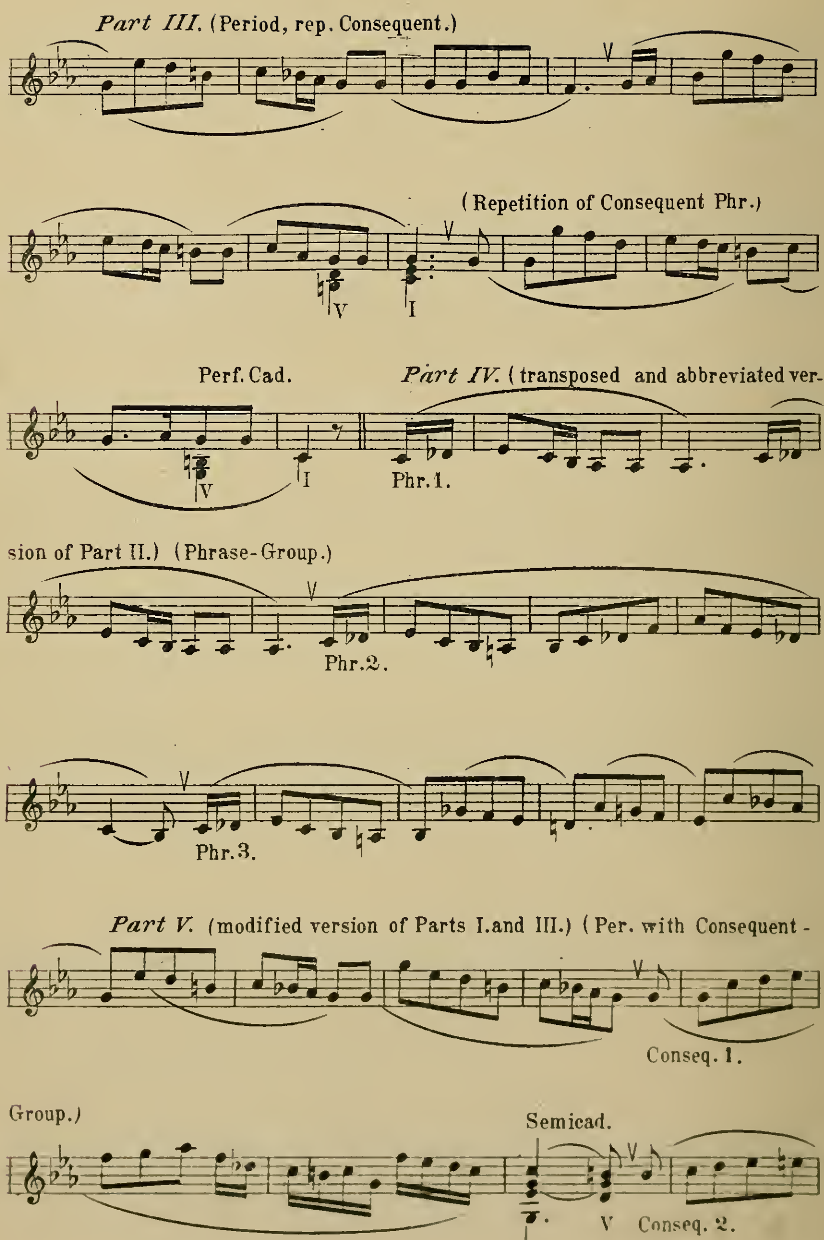
This example also illustrates the Introduction, Interlude, Retransition, and Coda. See Example **22**, Codetta; and Example **24**, Prelude and Postlude.

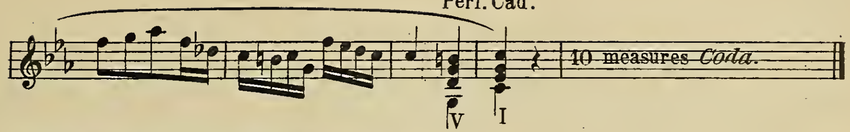
For illustration of REPEATED PARTS, see Exs. **27**; **28**; **29**; Ex. **33**, 2nd. Subordinate Theme. Ex. **34**, 2nd. Subordinate Theme.

THE FIVE-PART SONG-FORM

Evolved out of the "Three-Part Form" by Repetition, or Reproduction, *of Parts II. and III.*; and distinguished by more or less essential difference between *Part II. and Part IV.* See final Table.




Part III. (Period, rep. Consequent.)
(Repetition of Consequent Phr.)
V
I
Perf. Cad.
V
I
Part IV. (transposed and abbreviated ver-
Phr. 1.
sion of Part II.) (Phrase-Group.)
Phr. 2.
Phr. 3.
Part V. (modified version of Parts I. and III.) (Per. with Consequent-
Conseq. 1.
Group.)
Semicad.
V
Conseq. 2.



MENDELSSOHN, Song Without Words, No. 14.

See also Nos. 34, 17; and Op. 72, No. 5.— CHOPIN, Prelude Op. 28, No. 17.— Example 34, 2nd. Subordinate Theme.

THE SONG-FORM WITH TRIO,

OR MINUET WITH TRIO.

An enlargement of the Three-Part Song-Form, effectuated by compounding different [though kindred] Song Forms. See final Table.

Ex. **30**. See Beethoven, Pianoforte Sonatas Nos. **1**, **2**, **3**, and **4**; the third movement of each ("Minuet" or "Scherzo.")

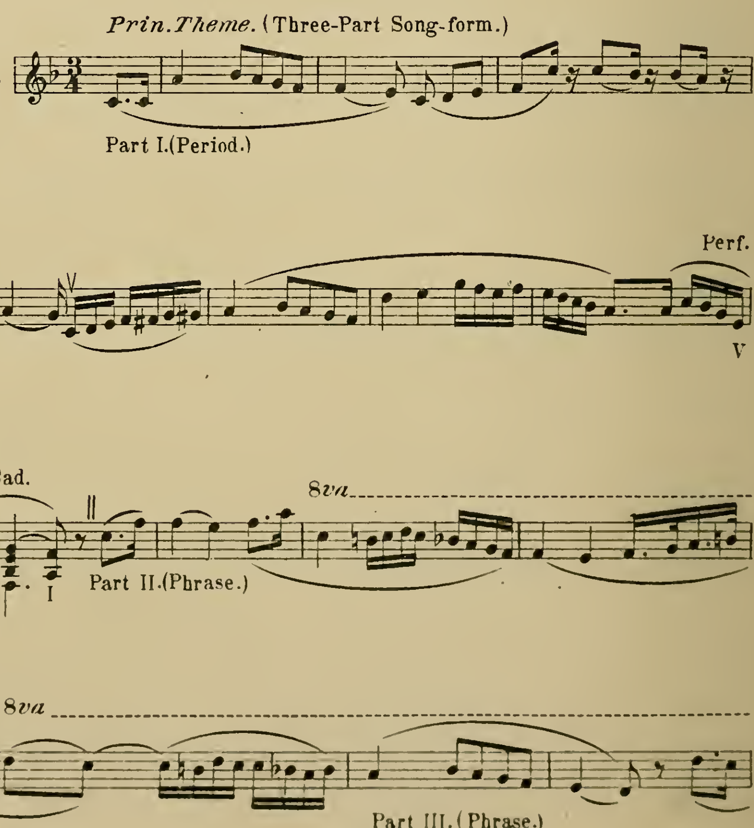
THE SONG-FORM WITH TWO TRIOS.

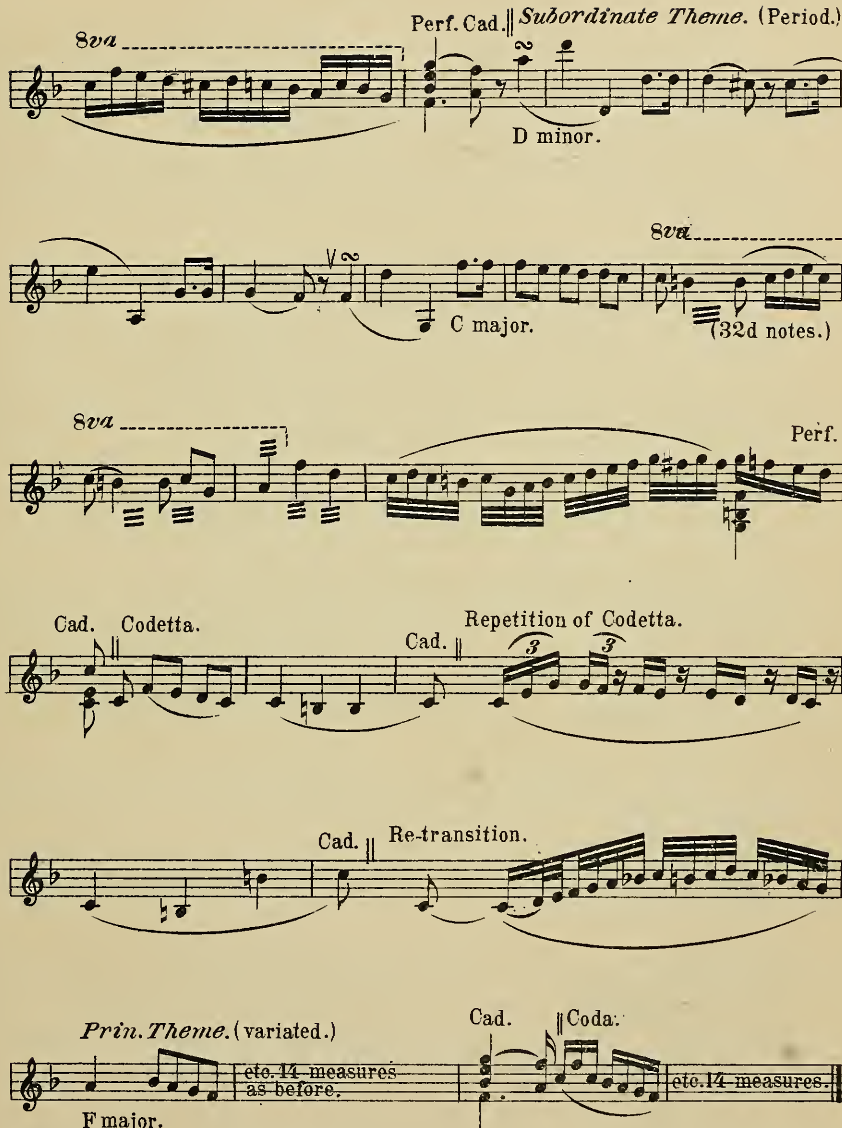
Ex. **31**. See Mendelssohn, "Wedding-March" from "Midsummer-Night's Dream."— Schumann, Symphony No. **1**, "Scherzo."

THE FIRST RONDO-FORM.

Evolved out of the "Song-form with Trio," by establishing closer organic relation, conjunction and coherency between the successive members of the structural design. Consists of a Principal Theme, *one* Subordinate Theme, and a recurrence of the Principal Theme. To these essential Members may be added [largely at option] Introduction, Transition, Retransition, Codettas, Coda. See Table.

Ex.32.





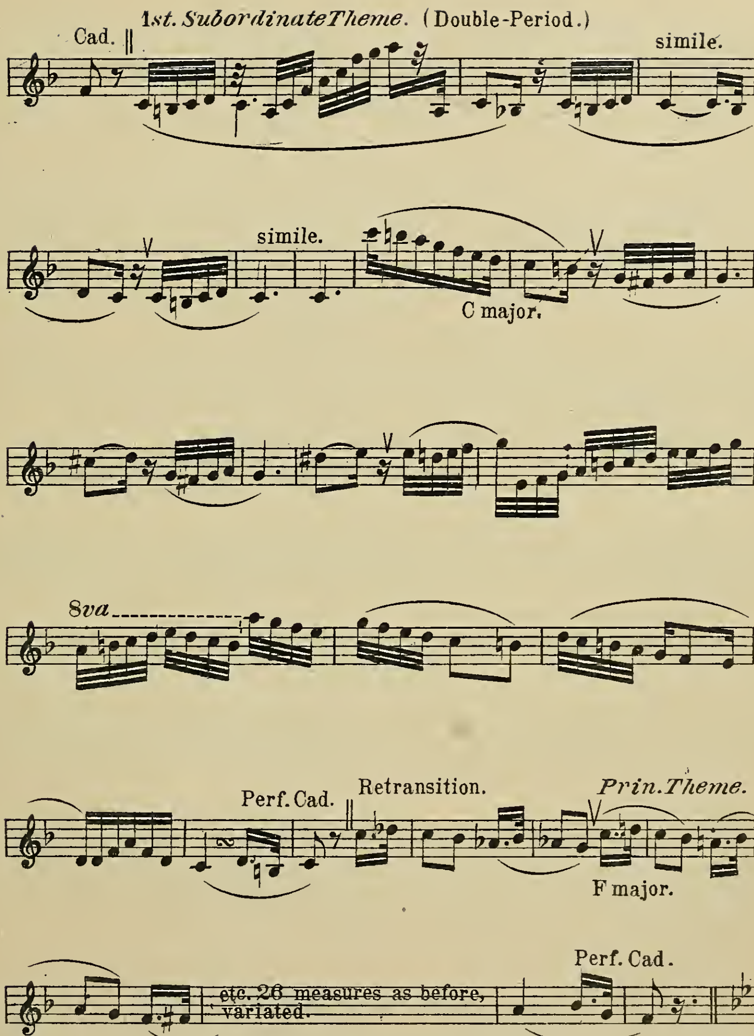
BEETHOVEN, Pianoforte Sonata, No. 1, Adagio.

See also BEETHOVEN, Pianoforte Sonata Op. 79, Andante. — And CHOPIN, Nocturnes Op. 32, No. 2; Op. 48, No. 2.

THE SECOND RONDO-FORM.

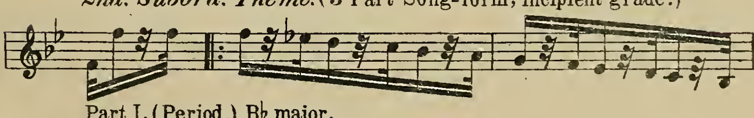
Evolved out of the "First Rondo-form" by expanding the 1st. Division (i.e. the Principal Theme) into a complete, though concise, First Rondo-form. Consists of a Principal Theme in alternation with *two different* Subordinate Themes. Similar in design to the "Song-form with Two Trios." See final Table.

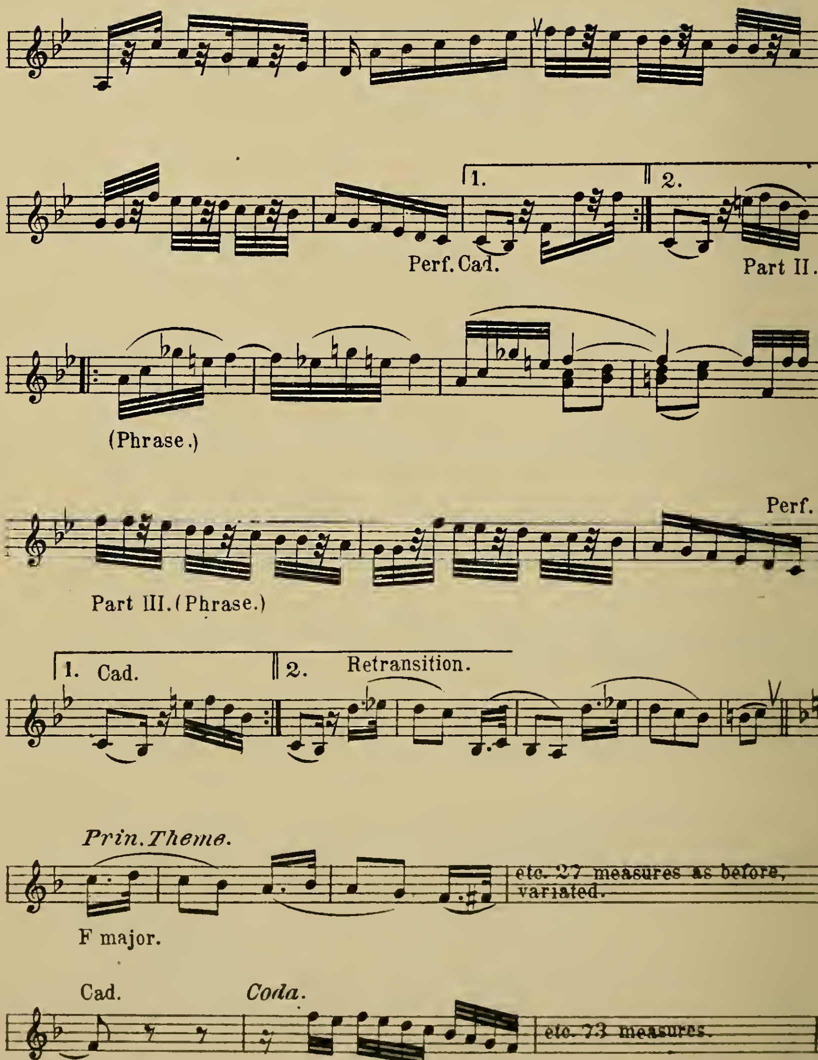




SECOND DIVISION.

2nd. Subord. Theme. (3-Part Song-form, incipient grade.)





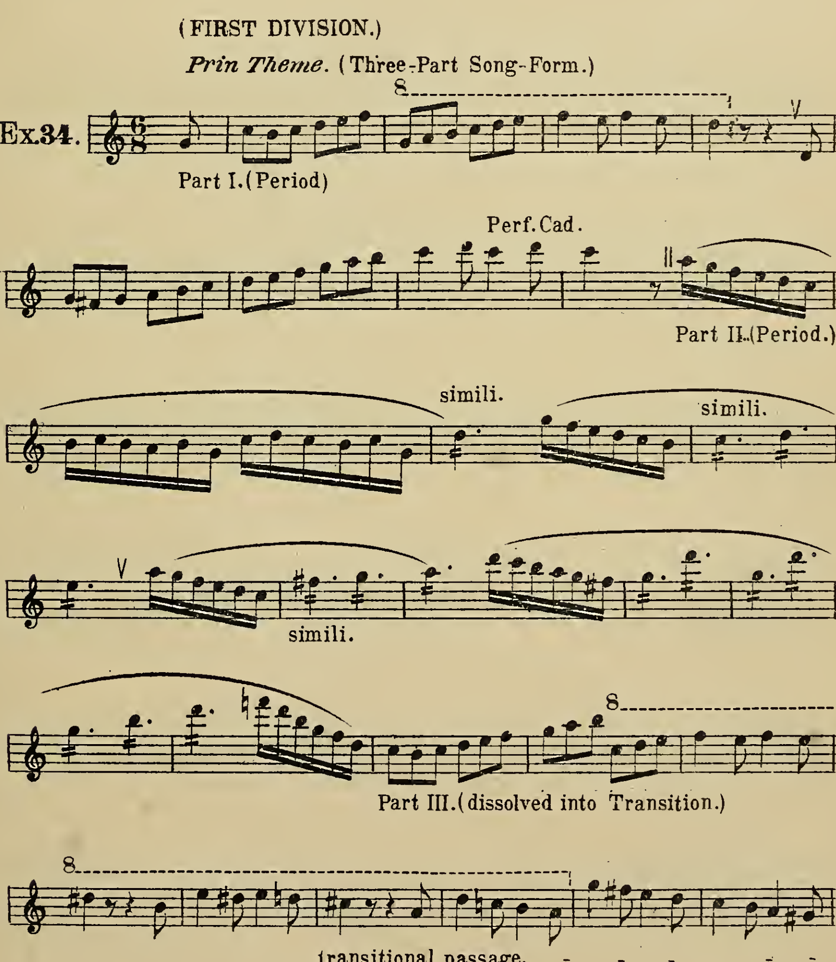
BEETHOVEN, "Andante Favori."

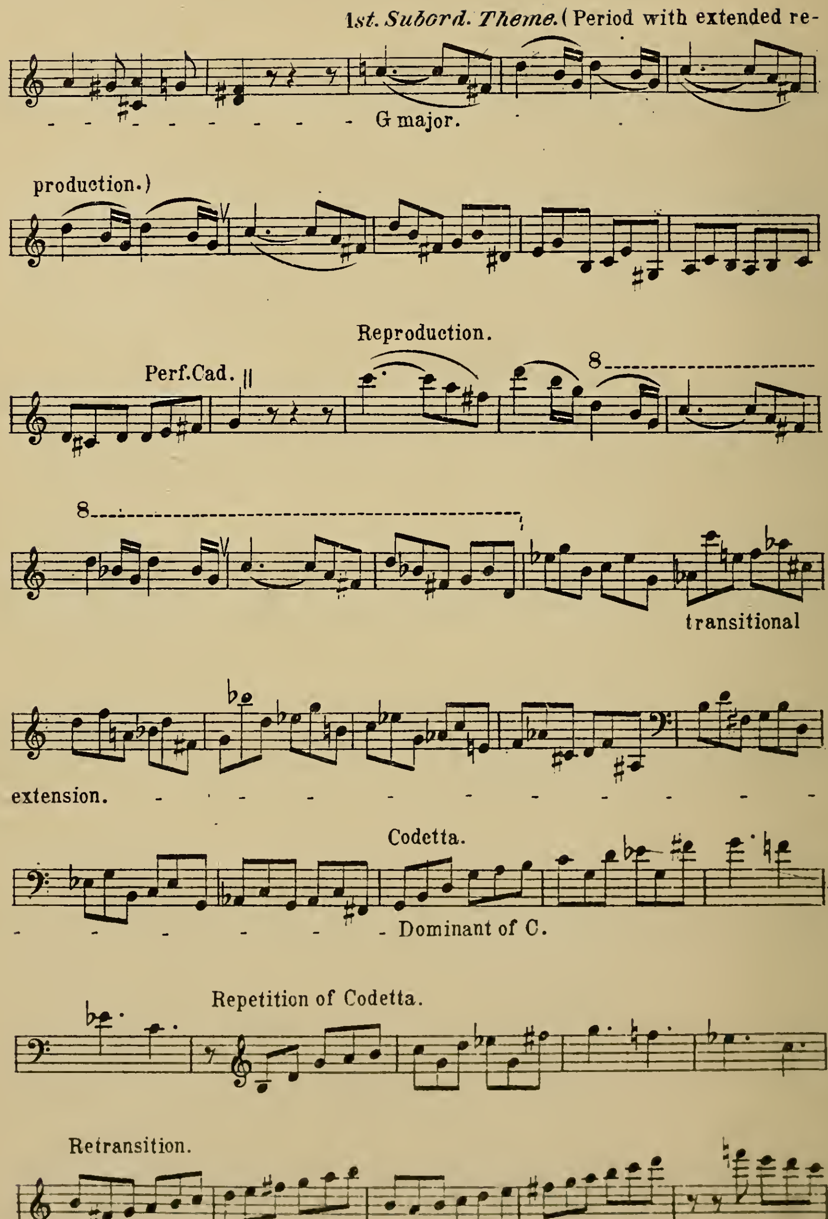
See also BEETHOVEN, Rondo, Op. 51, No. 1; Pianoforte Sonata, Op. 10, No. 3. Finale. — MOZART, Rondo in A minor.

THE THIRD RONDO FORM.

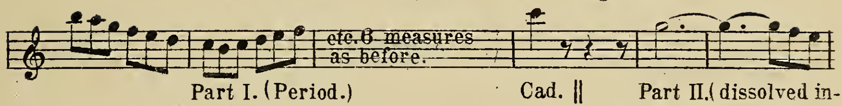
Evolved out of the "Second Rondo-form" by adding a *Recapitulation* of the entire first Division. A very broad expansion of the Three-Part Song-form. Consists of a Principal Theme in alternation with *three* Subordinate Themes, the third one of which is similar to the first Subordinate Theme. See Table.

Ex.34.

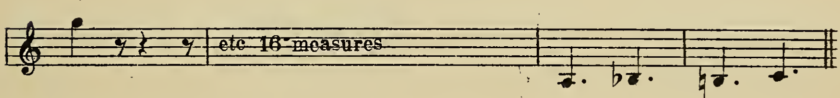



1st. Subord. Theme. (Period with extended re-
G major.
production.)
Perf. Cad.
Reproduction.
8
8
transitional
extension.
Codetta.
Dominant of C.
Repetition of Codetta.
Retransition.

Prin. Theme. (reduced to 2-Part Song-form.)

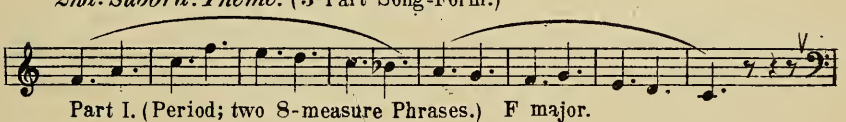


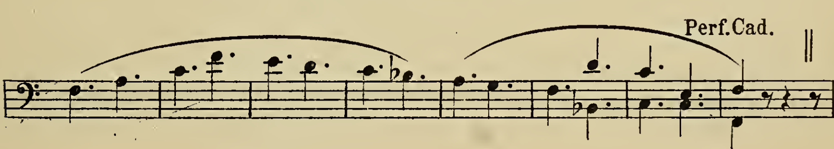


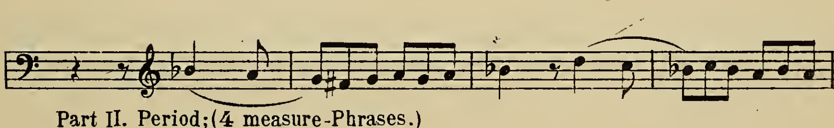


SECOND DIVISION.

2nd. Subord. Theme. (3-Part Song-Form.)





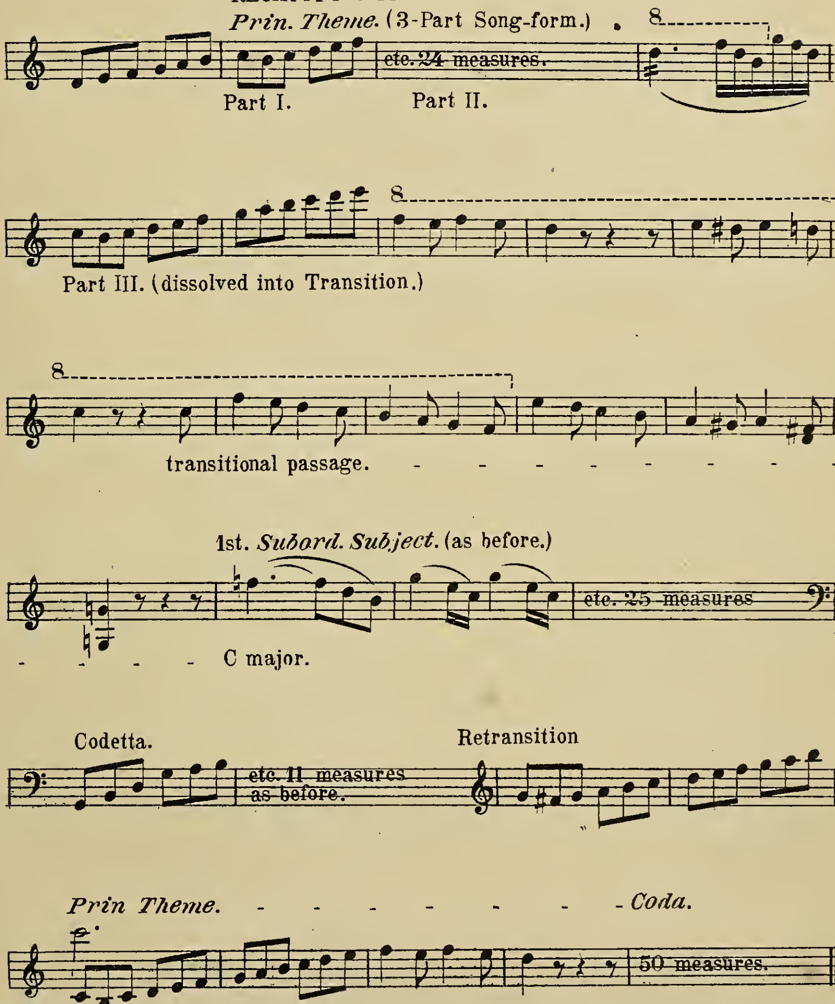







Reproduction of Parts II.and III.
Part II. (IV).
Part III.(V). (Dissolved into Re -
transition.)
transitional ex -
tension.
Dominant of C.
Codetta-group.
Retransition.

RECAPITULATION OF 1st. DIVISION.

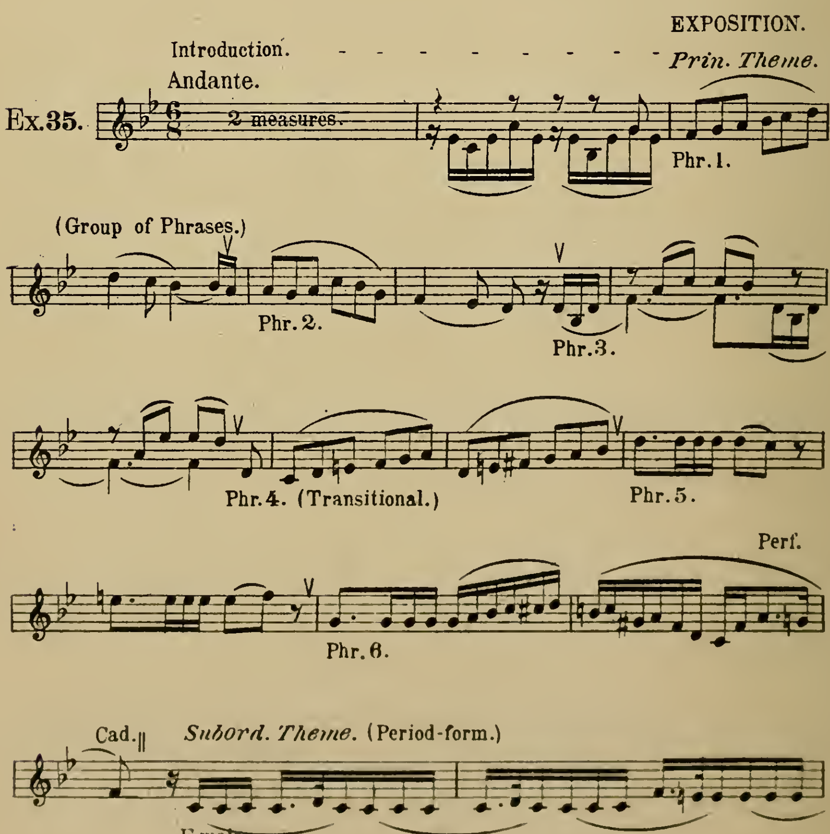


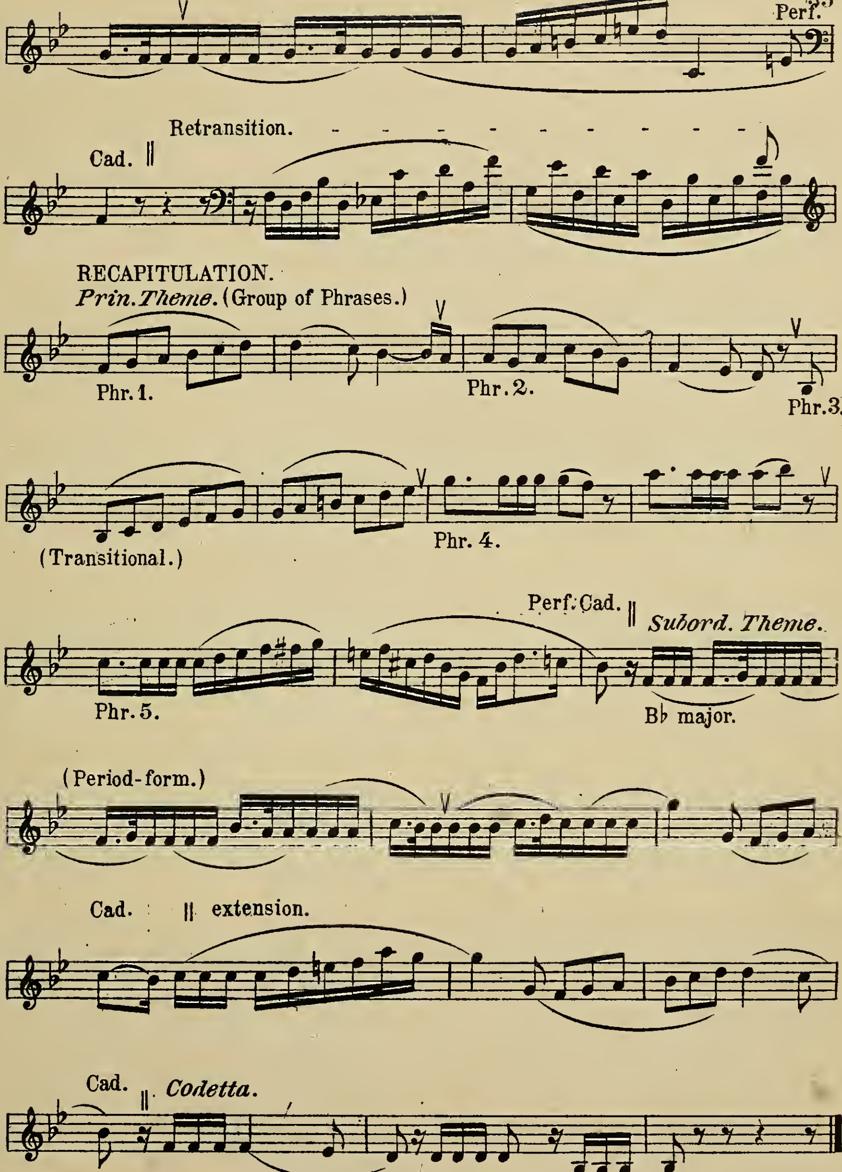
BEETHOVEN, Pianoforte Sonata Op. 2, No. 3, Finale.

See also Beethoven Op. 2, No. 2, Finale; Op. 13, Finale; Op. 28, Finale; Rondo Op. 51, No. 2.

THE SONATINE-ALLEGRO FORM.

Derived from the "Third Rondo-form" by a process of contraction and concentration. Instead of the "Alternation" of a Principal with various Subordinate Themes, is substituted the "Union of Principal and one Subordinate Theme" on an equal footing. A broad expansion of the Two-Part Song-form. Closely related in design to the Second Rondo-form. Consists of a Principal Theme, Transition, Subordinate Theme (and Codetta) as "Exposition," followed (after a brief Interlude or Retransition.) by the "Recapitulation." See Table.





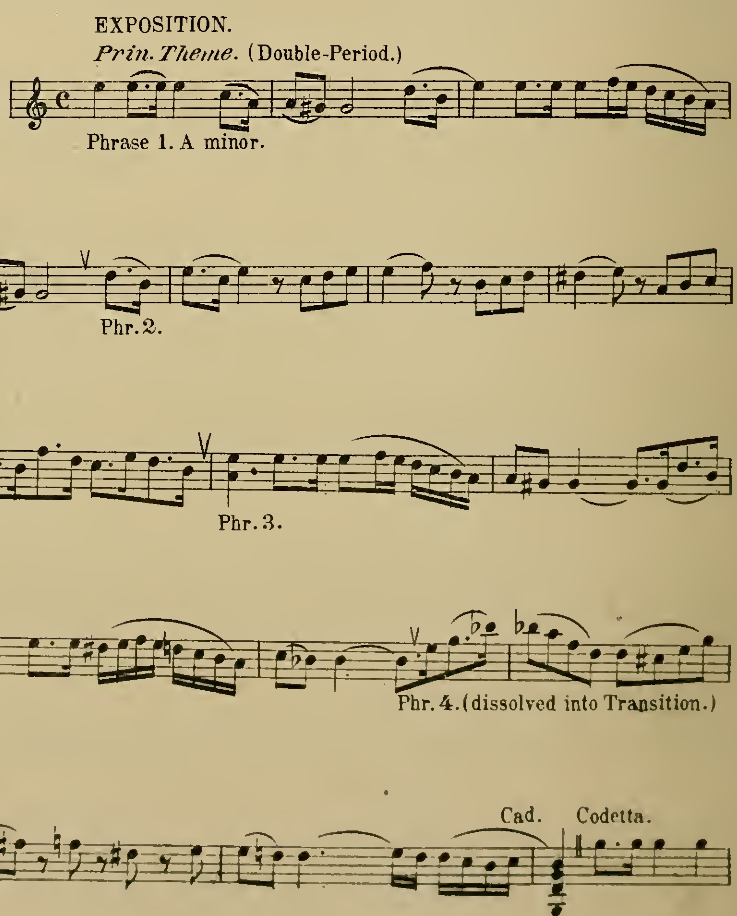
MENDELSSOHN, "Andante cantabile" for Pianoforte.

See also BEETHOVEN, Pianoforte Sonata Op. 10, No. 1, Adagio. SCHUBERT, Pianoforte Sonata No. 4, Op 122, Andante.

THE SONATA-ALLEGRO FORM.

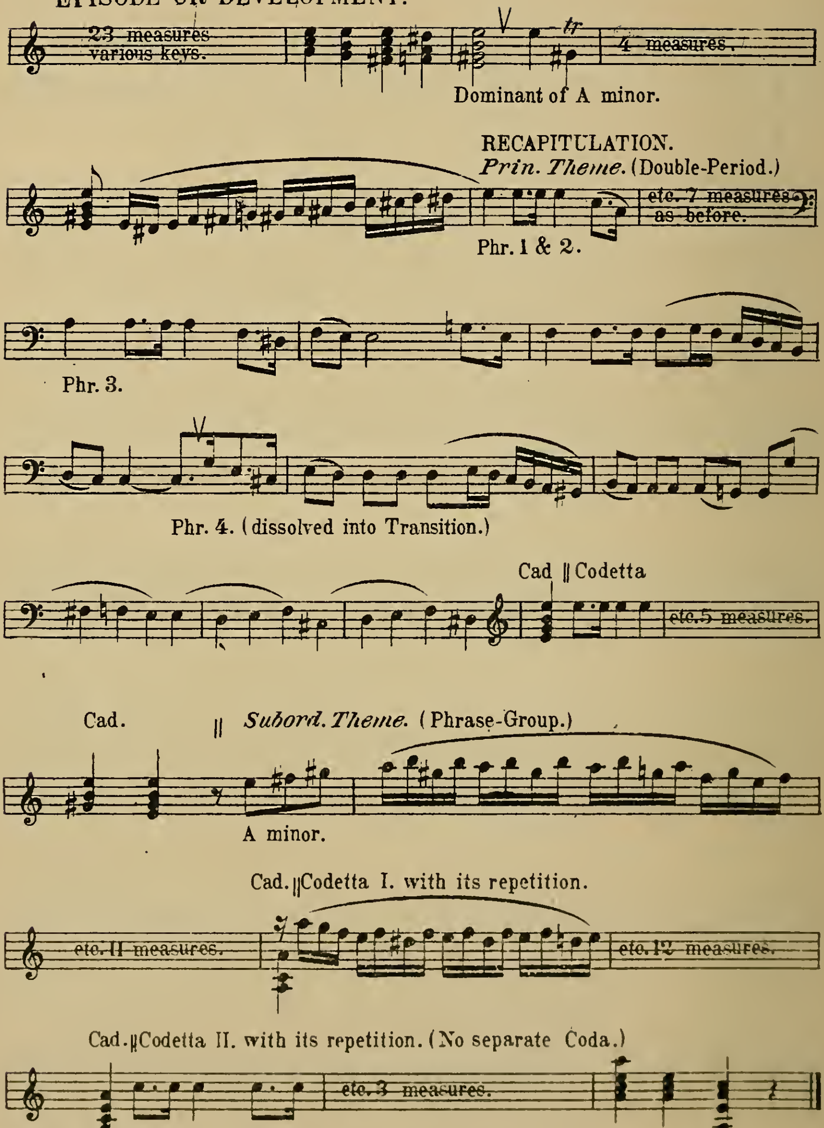
Evolved out of the "Sonatine-Allegro form" by inserting a more or less elaborate "Episode" or "Development" between the Exposition and its Recapitulation. A broad expansion of the "Three-Part Song-form." Related in design to the "Third Rondo-form." See Table.

Ex.36.




Repetition of Codetta. - - - - - extension. -
- - - - - - Cad.
Subord. Theme. (Group of Phrases.)
Phr. I. C major.
simile.
simile.
Phr. 2.
simile.
Phr. 3.
Perf.Cad.
Codetta I.
tr
simile.
Perf.Cad.
Repetition.
tr
etc. 4 measures.
Cad.
Codetta II.
Cad.
Repetition.
Cad.

EPISODE OR DEVELOPMENT.



MOZART, Pianoforte Sonata in A minor, 1st. movement.

See also: BEETHOVEN, Pianoforte Sonata Op. 14, No. 2, 1st. movement. Op. 22, 1st. movement. Symphony No. 5, 1st. movement.

THE IRREGULAR DESIGNS.

The foregoing pages only contain examples of the ***Regular*** musical designs, arranged in progressive order, according to their generally increasing dimensions, and along a line of consecutive structural development. But a great number of intermediate and irregular varieties of form exist which it is needless to illustrate, inasmuch as they must necessarily either admit of demonstration as modifications of these Regular designs, or will evade demonstration altogether, as lacking those elements of logical coherency which constitute the vital and only condition of "Form" in musical composition. To these latter comparatively "*formless*" designs belong: all the Group-forms (of which one typical illustration is given in Ex. 18); the Fantasie; the Potpourri; and, as a rule, all so-called Tone-poems, and Program-music generally. On the other hand, those Irregular designs which nevertheless admit of analysis according to the fundamental principles of musical logic, may be classified in the following four-fold manner.

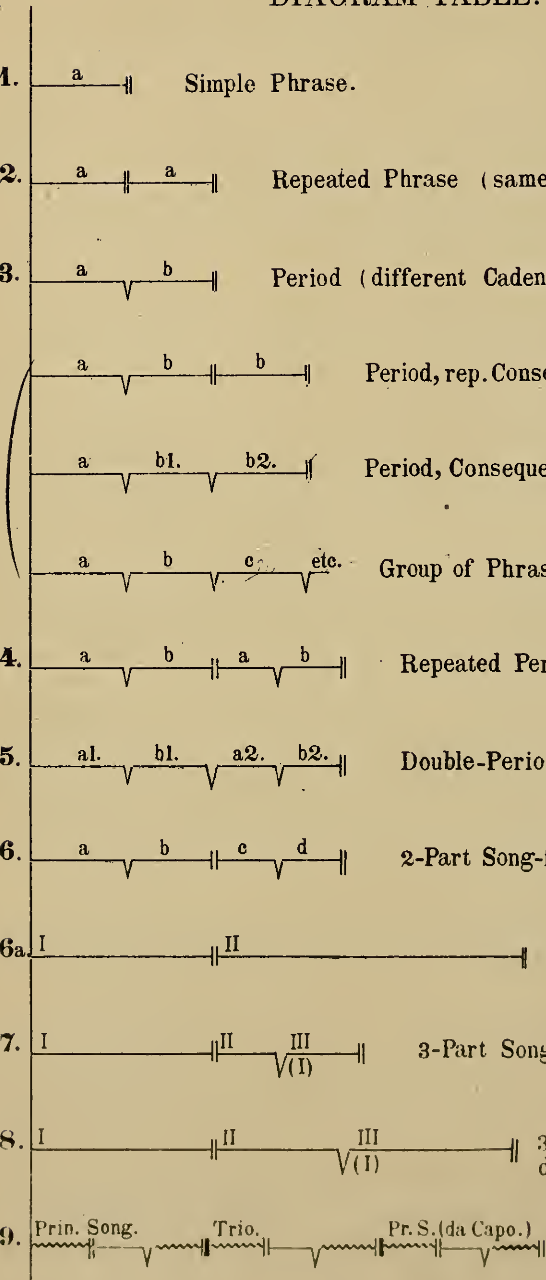
1. As representing an AUGMENTATION of the design. (Examples: Sonatine-allegro with additional recurrence of Principal Theme at the end. Sonata-allegro with *two successive* Subordinate Themes. Any higher form with additional Introduction, Interludes [e.g. the "Tutti" of the Concerto], or *independent* Coda.)

2. As representing an ABBREVIATION of the design. (Examples: Sonata-allegro in which the Prin. Theme is omitted after the development; etc.)

3. As representing a DISLOCATION of the members of the design. (Examples: A Development *after* the Prin. Theme instead of before it. Any alteration of the arrangement of members in the Recapitulation.)

4. As representing a MIXTURE of Rondo and Sonata-allegro designs. (Examples: The 2nd. and 3rd. Rondo-form with a Development instead of the 2nd. Subord. Theme. Sonata-allegro design with new middle Theme instead of development.)

DIAGRAM-TABLE.



1. Simple Phrase.

2. Repeated Phrase (same Cadence.)

3. Period (different Cadence.)

Period, rep. Consequent (same Cad.)

Period, Consequent-Group (different Cad.)

Group of Phrases.

4. Repeated Period (same Cadence.)

5. Double-Period (different Cadence.)

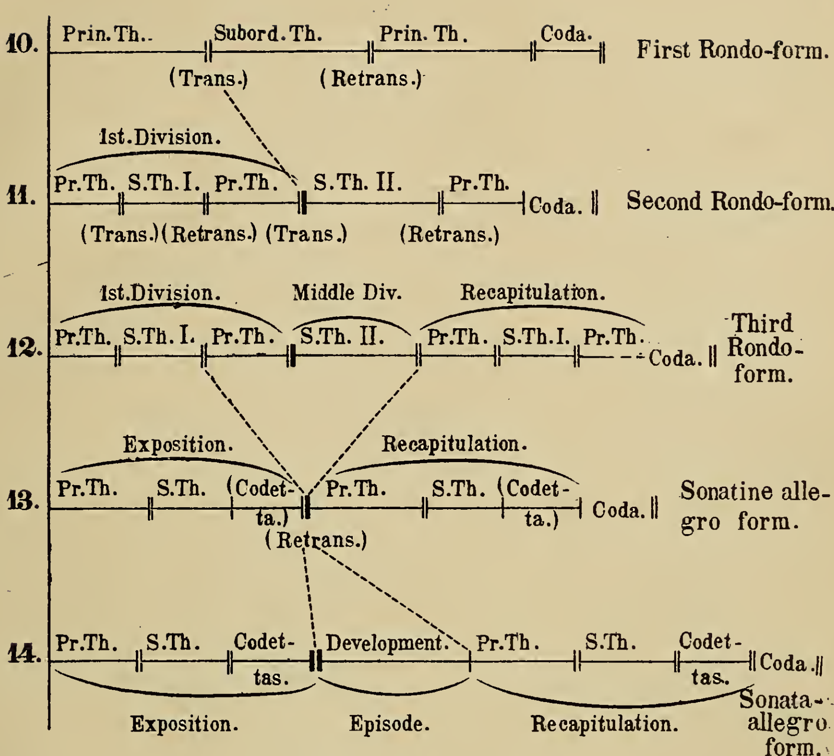
6. 2-Part Song-form (equal Parts.)

6a. 2-Part Song-form (differentiated Parts.)

7. 3-Part Song-form (Incipient Grade.)

8. 3-Part Song-form (fully developed.)

9. Song-form with Trio.



EMBRYO AND BASIS OF ALL MUSICAL FORM.

The Phrase.

BI-PARTITE FORMS.

Period. Double-Period. Two-Part Song-form. Second Rondo-form. Sonatine-allegro form.

TRI-PARTITE FORMS.

Three-Part Song-form. Song-form with Trio. First Rondo-form. Third Rondo-form. Sonata-allegro form.

THE END.

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